

Avoid the Classic Mistake.



hen you have something moved or put in storage it may not always look the same when you get it back. You need to be careful about who moves your property and how they move it.

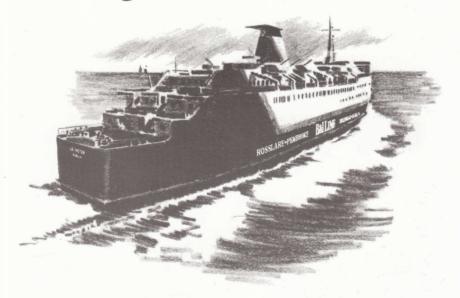
larnród Éireann provide a complete door to door inland and overseas removal service. We can arrange full insurance cover as well as storage, packing, crating and shipping. We have skilled staff and fully equipped vehicles to get your property to where its going on time and in one piece.

Call us now for full details and a free estimate.



NORTH WALL, DUBLIN 1. TEL: 363333 EXT 4252

We're Irish right down the line



When you choose to sail B&I you're making an important decision.

You're travelling with an Irish company. A company that instinctively understands the value of a warm welcome and friendly, good-natured staff.

You are also choosing a company that is committed to providing a comprehensive service,

with unbeatable value from both Rosslare to Pembroke and Dublin to Holyhead.

And as well as the best deals for holidays in Britain you also get the widest selection of landbridge connections to the Continent.

So don't just cross the Irish Sea this year. Make a B&I Line for Britain and you can rest assured that the company is Irish all the way.

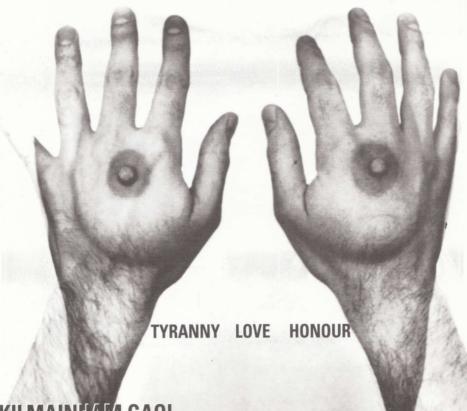
For booking details and fare structures contact B & I at Dublin (01) 679-7977, Cork (021) 273024, or talk to any travel agent.



B&I

OPERA THEATRE COMPANY

TAMBERLANE



KILMAINHAM GAOL

6 May (Preview) 7, 9 & 10 May All Perfs. at 8,30 pm Tickets: £12.50 & £7.50 (conc.)

McCullough Pigott

Ph: (777403/773138)

Tour takes in Derry, Tralee, Cork, Dundalk and Waterford



EXFORD FESTIVAL OPERA



1992
OCTOBER 22ND TO NOVEMBER 8TH

"One of the world's most remarkable festivals – genuinely festive on stage and off and placed in a setting that never goes stale bowever often one visits it. The Financial Times.

IL PICCOLO MARAT

VERISMO OPERA IN THREE ACTS (INITALIAN)

PIETRO MASCAGNI (1863-1945)

THE COMEDY OF ERRORS

OPERA BUFFA IN TWO ACTS
= (INENGLISH)

STEPHEN STORACE (1762-1796)

DER VÄMPYR

ROMANTIC OPERA IN TWO ACTS
(IN GERMAN)
HEINRICH MARSCHNER

(1795-1861)

Wexford bas become an international artistic asset for Ireland with few rivals. The Guardian.

To make sure you receive a copy of our free twenty four page brochure (available June 1st) write, phone or fax us NOW.

THEATRE ROYAL, WEXFORD
Telephone: 053-22144. Facsimile: 053-24289

★ EIGHTEEN PERFORMANCES OF THE OPERAS AND OVER FORTY OTHER EVENTS ON THE OFFICIAL FESTIVAL PROGRAMME ★



Since 1950 Radio Telefis Eireann has made its orchestras available for the presentation of live opera performances in Dublin. RTE's commitment to opera not only extends to the massive subsidy of its orchestral players but also to the provision of a highly motivated executive team in management and public relations.

Quite simply, without RTE, DGOS Opera Ireland would not be in a position to present its biannual seasons.

On behalf of the countless thousands who have enjoyed the playing of the orchestras at the opera since 1950 we say thank you.

FRANK O'ROURKE Chairman DGOS Opera Ireland



CREDITS

Scenery built by: Streeter & Jessel Workshop

> Scenic Artist Alastair Brotchie

Miss Neblett's Costumes Allison Byrne

Tailoring
Michael Geraghty
Louis Copeland

Cloaks made by Carmel Nugent

Grateful Thanks to: Toyota Ireland Ltd. (Transport) Irish Rail (Transport) Nestlé Ireland Ltd. (Beverages) The Shelbourne Hotel Harvest Trading - Kilternan (Suppliers of dried flowers and basketware) Flamingo Display & Decor Rathbone Candles Windmill Leisure St. Martin Apostolate Balally Sailing Club Lyric Theatre, Hammersmith Bermans International Ltd. Royal National Theatre Bristol Costume Services **Academy Costumes** Opera 80 English National Opera Joy Gleeson & The Gate Theatre Cleary & Co. Ltd. Dinghy Supplies Ltd. Frances Boardman Kay Walton

Extras Eamonn Doran, Jason Byrne, Bailey Marks, Matthew O'Hara

DGOS OPERA IRELAND

Artistic Director Elaine Padmore

Administrator David Collopy

presents

Un Ballo in Maschera

Opera in three acts

Music Giuseppe Verdi

Libretto Antonio Somma, based on Eugène

Scribe's Gustav III ou Le Bal Masqué

Conductor Guido Ajmone-Marsan

Director Ceri Sherlock

Designer Tom Piper

Lighting Designer David Colmer

Choreographer Verina Hayes

DGOS Opera Ireland Chorus Chorus Master Jonathan Webb

National Symphony Orchestra by kind permission of the RTE Authority

26, 28, 30 April, 2 May 1992

There will be one interval after Act 2

Ballo was first performed at the Teatro Apollo, Rome, on 17 February 1859.

The first performance in Dublin took place at the Theatre Royal on 25 September 1861 with Therese Tietjens, Antonio Giuglini and Enrico Delle Sedie in the main roles.

The most recent performance in Dublin was given by the DGOS in 1981.





Giuseppe Verdi (1813-1901) in 1859, the year of the premiere of Un ballo in maschera

CAST

In order of appearance

Oscar, a page Frances Lucey

Samuel, a conspirator Frank O'Brien

Tom, a conspirator Mark Glanville

Riccardo, the King Maurizio Saltarin

Renato, his Secretary Vladimir Redkin

The Minister of Justice Brendan Cavanagh

Ulrica, a fortune-teller Jacalyn Bower

Silvano, a sailor Tim Morgan

A Servant of Amelia Walter Dixon

Amelia, Renato's wife Carol Neblett

Dancers: Mary McCrave, Elizabeth Roche, Eamonn Doran, Matthew O'Hara Amelia's child: Jamie McGann

Repetiteur Gerald Martin Moore

Assistant Director Andre Semenza

Stage Manager Charmaine Goodchild

Mary McCrave and Elizabeth Roche are students of the College of Dance, Digges Lane, and appear by kind permission of the Administrator.

SYNOPSIS

ACT 1

Scene 1 – The Audience Chamber in the Royal Palace

Samuel and Tom, leaders of the conspiracy to murder King Riccardo, are amongst the courtiers and friends of the King that are awaiting him in the audience chamber. As the King enters, Oscar, the page, hands him a list of guests to be invited to the forthcoming Masked Ball. The list includes the name of Amelia, wife of the King's friend, and secretary, Renato; the King is secretly in love with her and expresses his joy at the prospect of seeing her again (La rivedrà nell' estasi). Renato himself enters and tries to warn the King that there is a plot against his life and that he is no longer safe (Alla vita che t'arride). Riccardo lightly dismisses the warning.

The Minister of Justice now asks the King to sign a decree banishing one Ulrica, a fortune-teller, in whose establishment political plots are thought to be hatched. Oscar tells the King that all the ladies of the court and many other people go to her to have their fortunes told (*Volta la terrea*). The King's curiosity is aroused and he proposes that all present, including himself, should visit the fortune-teller. He will go disguised as a fisherman.

Scene 2 - Ulrica's Dwelling in the Harbour

Ulrica summons the powers of evil to assist her in foretelling the future (*Re dell'abisso*). The King arrives in disguise and one of his own sailors, Silvano, laments the fact that although he has more than once saved his master's life no recognition has ever been made of his deeds. The fortune-teller predicts that he will soon have good luck, and Riccardo slips him a golden coin and his promotion to the rank of officer.

Amelia now enters; she has come to Ulrica to ask for help to combat her love for the King, in order that she may remain a faithful wife and mother. The King hides himself and overhears this conversation. The fortune-teller instructs Amelia to look for a magic herb that grows in a deserted spot outside the city's walls, in a place of execution. She must go there by herself and pick it at midnight. Riccardo resolves that he will also be there that evening. Amelia now leaves, and Riccardo joins the rest of the court who now arrive. First he sings a barcarolle (Di' tu se fedele) and then asks for his hand to be read. Ulrica starts to read it, but then refuses to continue; he insists that she does so, and is told that he will die by the hand of a friend, the first person to shake hands with him that night. Riccardo treats the whole thing as a joke (E scherzo, od è follia). At that moment Renato, anxious for the King's safety, enters, and, relieved to find him safe, clasps him by the hand. The King is recognised by the sailors and others present and acclaimed (O figlio della Patria).

ACT II

An Open Space outside the City's Walls

Amelia, following the fortune-teller's instructions, has come to seek the magic herb. She expresses horror at the sight of the gallows (*Ecco l'orrido campo*) and prays to God for mercy (*Ma dall' arido stelo divulsa*). Riccardo, who has followed her, pleads his love for her, and she admits that it is reciprocated (*Non sai tu che se l'anima mia . . . oh qual soave brivido*). The King's departure from the city has not been unobserved and the conspirators have planned to follow him and kill him. Renato arrives before them and warns the King that he is in danger. Amelia

immediately covers her face with a veil. Riccardo asks Renato to conduct the lady back to the city, and also to promise neither to talk to her nor attempt to look at her face, and to leave her the moment they reach the city. Scarcely has the King departed than the conspirators appear and are enraged when instead of Riccardo, they find Renato and a veiled lady. They demand to know who she is and threaten Renato when he refuses to tell them. Amelia rushes forward to intervene and the veil falls from her face. Renato is thunder-struck to see his own wife and the conspirators make fun of him and of the situation (Ve', se di notte); he asks Samuel and Tom to meet him at his house and drags Amelia home.

INTERVAL

ACT III

Scene I - The Library in Renato's House

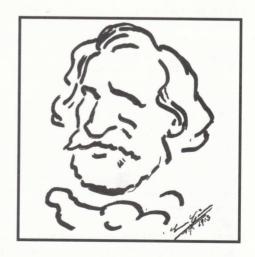
Renato tells Amelia that she is to die for her infidelity. She asks if she may first see her child (Morrò, ma prima in grazia) and he grants her request. Left alone he turns to the portrait of his erstwhile friend the King, and reproaches him for his betrayal (Eri tu). The conspirators arrive and Renato tells them that he knows of the plot against the King's life and asks if he may join it. He suggests that they carry out their plans without delay, and says that the Masked Ball that evening should give them ample opportunity. They decide to draw lots as to who should actually fire the shot. Amelia enters and is forced to draw the name from the urn in which the pieces of paper have been put: it is Renato. They arrange that they will dress in blue and wear a red ribbon.

Scene II - The King's Ante-Chamber

Riccardo has decided that the best way to resolve the affair between Amelia and himself is for them to part, and accordingly he has written an order sending Renato, accompanied by his wife, to another post. (Ma se m'è forza perderti). Oscar enters and brings the King a note from an anonymous lady, warning him that his life is in danger.

Scene III - The Masked Ball

The courtiers and guests assemble for the ball. Renato asks Oscar to describe the King's costume, which he at first refuses to do (Saper vorreste). He is eventually persuaded to reveal it and, ignorant of what he is doing, tells Renato that the King is dressed in black with a rose coloured ribbon on his chest. Amelia again tries to warn Riccardo of the impending danger, this time in person. While the King is telling her of his decision to send her and her husband away, and bidding her farewell, he is shot by Renato, who learns from the dying King's lips that Amelia is blameless. Riccardo grants forgiveness to his enemies and dies.



Giuseppe Verdi: a caricature by Enrico Caruso

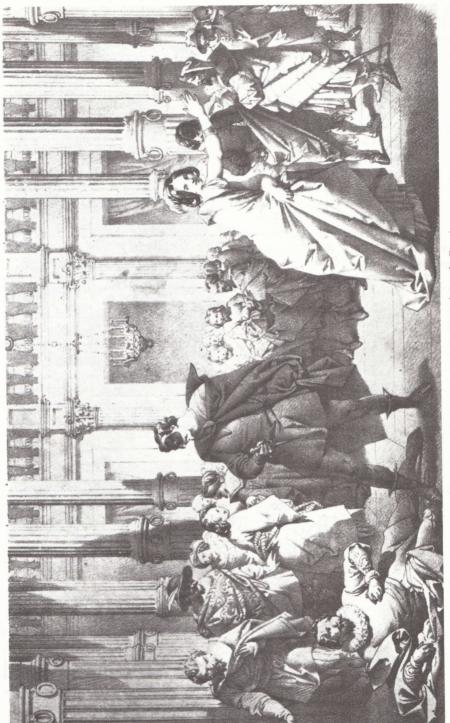


Illustration of the Rome premiere in 1859; designs by Focosi

VERSIONS OF THE OPERA

TITLE	AUTHOR	COMPOSER	PLOT SET IN
Gustave III 27 February 1833	Eugène Scribe	Daniel Auber	Sweden, 1792 Opéra, Paris
Clemenza di Valois 20 February 1841	Gaetano Rossi	Vincenzo Gabussi	Arles, 13th Century Teatro la Fenice, Venice
Il Reggente 2 February 1843	Salvatore Cammarano	Saverio Mercadante	Scotland, 1570 Teatro Regio, Turin
Gustavo III (Ballet) 3 March 1846	Augusto Huss Choereographer	Daniel Auber	Sweden, 1792 Teatro alla Scala, Milan
Gustavo III (September 1857)	Antonio Somma	Giuseppe Verdi	Sweden, 1792 (Teatro San Carlo, Naples)
Il Duca Ermanno (November 1857)	Antonio Somma	Giuseppe Verdi	Pomerania, 12th Century (Teatro San Carlo, Naples)
Una Vendetta in Domino (January 1858)	Antonio Somma	Giuseppe Verdi	Pomerania, 12th Century (Teatro San Carlo, Naples)
Adelia degli Adimari (February 1858)	Domenico Bolognese instructed by Bourbon censors	Giuseppe Verdi	Florence, 14th Century (Teatro San Carlo, Naples)
Il Conte di Gothenburg (May 1858)	Antonio Somma, emended by Vatican censors	Giuseppe Verdi	Pomerania, 17th Century (Teatro Appollo, Rome)
	Antonio Somma	Giuseppe Verdi	Boston, Mass. 17th Century Teatro Appollo, Rome
Un Ballo in Maschera 17 February 1859		Giuseppe Verdi	

Date under TITLE denotes first performance – (Date in brackets denotes when a version was mooted)
Name of theatre under PLOT SET IN indicates where first performed – (Name in brackets indicates where a version was intended for)

Note:

When *Ballo* was first performed at Covent Garden, on 27 June 1861, the Boston based cast list included Armando (Gustav), Angri and Il Duca (? Samuel/Tom).

When Mario de Candia sang the tenor role at the Théâtre Italien, Paris in 1861, the action was moved to Naples, under Spanish domination in the seventeenth century. The hero was now the Viceroy, the Duke of Olivarez, apparently because the singer refused to wear the costume of a North American Governor.

The first occasion when *Ballo* was restored to a Swedish setting, according to Edward Dent, was in Copenhagen in 1935, when it was sung in Danish.

The first British sight of a Swedish *Ballo* was on 23 October 1952, at Covent Garden, when it was sung in Edward Dent's English translation.

VIVA VERDI

AN INTRODUCTION BY DIRECTOR, CERI SHERLOCK.

This production of Verdi's *Un Ballo in Maschera* takes place in Italy during the years of its composition and first performance, ca. 1858. It is not based on a specific location nor is there a one-for-one relationship between the characters in the story and any historical characters. This does not take away from the piece's potency nor its 'authenticty', rather it treats it as a piece of imaginative fiction and musico-dramatic invention.

When I see a "producer's programme note" I tend to groan, sometimes out loud, for shouldn't it all be self explanatory? If you, like me, tend to dislike talk about art and prefer the thing itself pure and undiluted then you have my sympathies - but please bear with me. For when I thought about Verdi's *Un Ballo in Maschera* and the forms in which it might be known, Boston, Swedish, Florentine, even Scottish, it seemed worth sharing some of the dramaturgical reasons I had, in collaboration with Tom Piper, in the unpacking of Verdi's rich, complex and complicated masterpiece.

Where to begin? was precisely the first question, for the final score of *Un Ballo* has come down to us through many mutations, not wholly acceptable to either composer or librettist. There seems to have been compromise even before the piece was born on stage. Verdi's commission from the Teatro San Carlo in Naples immediately met the scrutiny of the tough and touchy censors of the Bourbon regime who made a number of stipulations against Verdi and Antonio Somma (his librettist)'s choice of a well known French play by Eugene Scribe which had become a libretto for Daniel Auber's popular opera

of 1833: Gustav III ou Le Bal Masqué.

Gustav III Roi de Suède Par un officier

information from Histoire de l'Assasinat de

Scribe, it seems, drew most of his

Polonais (Paris 1797, by Count Sierakowski) and The Northern Courts: original memoirs of the Sovereigns of Sweden and Denmark by John Brown published in London in 1818. Gustav III of Sweden, famous for his emulation of le style français, was assassinated for unknown reasons by a Swedish nobleman during a masked ball at the Opera House in Stockholm in August 1792. One whiff of this regicide, in the political ferment of the Risorgimento politics of Italy brought the censors down like a fury. Seven initial stipulations were made - 1. there must be no King, he must become a duke; 2. the action should be given a setting in which witchcraft and superstition prevailed; 3. it should not be set in either Norway or Sweden, though anywhere North would do; 4. the protagonist's adulterous affair should be noble and end in remorse; 5. that the conspirators should hate the duke for hereditary reasons such as usurpation of property and so it would become a noble quarrel; 6. the "ballo" should be a banquet and conform to the customs of the chosen period; and 7. no firearms. Taking these into account and after much deliberation ("what a pity to have to give up the pomp of a court like that of Gustav III! Then too it will be difficult to find another monarch on the lines of that Gustav. Poor poets, poor composers!"), Verdi and Somma submitted Una Vendetta in Domino (A cloaked revenge). So instead of portraying the King of Sweden, Verdi's opera now centred around an imaginary 17th century Duke of Stettin (Pomerania), one Hermann. However, even this did not satisfy the censors and moreover on the day

Verdi arrived in Naples to supervise rehearsals (14th January 1858) there was news that an Italian, Felice Orsini, had attempted to assassinate the Emperor and Empress of France. Eight people were killed and one hundred and fifty wounded by these bombs. Napoleon III and Eugènie were unharmed and they continued on their way to the opera to see a performance of Rossini's Guillaume Tell! Verdi's opera was brought to the attention of the Chief of Police, who decided that the whole text be rewritten. It was feared that it might incite anti-royalist pro-liberal feelings against King Ferdinand whose reactionary Bourbon regime was limping out its last days. (Verdi to Luccardi 7 February 1858 "there is nothing in the libretto which offends religion, politics or morals.")



L'Empereur Napoléon III, c.1857

The task of re-writing was undertaken by a hack who set the piece in fourteenth century Florence and renamed it *Adelia degli Adimari*. Verdi refused to have anything to do with it and furiously annotated a copy of the 'censor's revision'.

There are a number of revealing comments in Verdi's margin text of Adelia not least those on the status of the protagonist one Armando degli Armandi, head of the Guelph faction. "Te perduto! - what a change! . . . Te perduto ov'e la patria? (without you, what is the country's future?) Renato could very well say this but a henchman cannot, that is, not without being mean and servile, say to his leader: 'Te perduto ov'e la gloria? (without you where is the glory?)... 'If a second Guelph leader exists, the protagonist becomes even more insignificant, and in fact, so impoverished as to excite no interest whatsoever: something which damages the key moments of the drama".

In the censor's version there is no masqued ball but rather a banquet and Verdi's comments have here a curious pre-echo of Chekhov and Stanislavsky's correspondence on *The Cherry Orchard* some fifty years later.

"..imagine the spectacle: the scene of those three conspirators; the page's jesting and his canzone; the two lovers' desperation: that certain strange and bizarre je ne sais quoi which dominoes and masks always produce on stage; the orchestra which now plays merry and now sad music while at the same time the off-stage musicians play a waltz, or a gallop, and then the reader will easily understand the great effect which a scene of such dimensions and such variety could have produced".

Verdi's ever-entrepreneurial spirit was already courting Rome for a production of the piece, and the censor there had a different set of demands suggesting that Riccardo became Count of Gothenburg. Somma objected and Verdi finally took the action away from Europe to "North America at the time of the English domination", with Riccardo as "Il Conte di Warwick" and Renato as a "creole".

Somma refused to put his name to this abomination but even so the Boston setting was widely adopted except in Paris at the Théâtre Lyrique in 1861 when the setting was moved to Italy with the masked ball akin to contemporary opera balls.

So where do we begin? With Gustav III or with Scribe's version of the Gustav story? Scribe had taken some of the details: Gustav's revelry in theatre and theatricals, his frequent visits to Mademoiselle Arvidson the fortune teller, his charismatic nature and popularity amongst the people. Scribe adopts the Swedish context, dressing some of the deputies in authentic national dress, designed by Gustav himself, and gives the conspirators French revolutionary sentiments. But Scribe as Nicholas John notes "pointedly ignored the main theme of Brown's vitriolic characterisation of Gustav III". Far from being a ladies' man, the historical figure was a homosexual. Scribe invented a romantic entanglement more appropriate for the Parisian stage. "Eugene Scribe took the real, but obscurely motivated, assassination of Gustav III and arbitrarily added 'cherchez la femme' as a motive" (Sarnaker).

Do we then revert to Somma's version of Scribe (as in Denmark in 1935) or restore Scribe (as Dent did for Covent Garden in 1952) or do we follow Erik Lindegren's Swedish version for the Royal Swedish Opera which tried to foist historical accuracy upon the libretto? – In this version the King's affair with Amelia is merely a front for his real interest in his page (renamed Otto). Anckarström is not the King's friend, Renato but rather it is Ribbing; Renato is re-named Holberg, the historical minister. So finally Anckarström is arrested for a murder which Holberg actually committed.

Are these Verdi's and Somma's characters? True, they are the blue-prints and their shadows inform the silhouettes of Riccardo and Renato but the shading and colours

are of a different hue. Does Verdi's full-blooded Italian passion and playfulness of text and music really evoke the political, personal or aural world of 18th century Sweden, with its astringent emergent classicism in architecture, its cool neoclassical theatricality, its rococco music and entertainment, and its *ancien régime* perpetuating northern 'sang froid'?

The answer seemed to me to be "No". Certainly Verdi was attracted to aspects of Gustav's story - far more than to that of the Count of Warwick and the 'Creole' Renato - which interesting though it is, (and with significant overtones in the politics of the American South) is not really through-thought. And yet Verdi might have been content with Duke Hermann in his *Una Vendetta in Domino* using as it did Scribe's 'Gustav-Myth' as a parallel text rather than as main narrative or storyline.

Verdi's opera, however, clearly pulsates with romantic passion and rings with the tensions of clashing political value systems. Its nationalistic zeal on the one hand seems to be in constant friction with the emergent concerns of a new society. His participants - like Silvano perhaps content with the old order as a symbol - are in fact decidedly critical of its value in relation to the individual (and yet typically when Silvano profits personally by that system he is more than happy to prop it up and have it perpetuated). The rapid growth of industrialization in Europe in the mid and late 19th century posed threats to social order and made ever greater demands on the type of government able to serve such a complex situation. If we cast a look to the end of the tunnel, these are the very tensions which led to one of the most important upheavals of world social order, namely Karl Marx's coherent articulation of the concerns, needs and wants of a society that relied ever more heavily on its workers as the bed-rock of social stability.

These conflicts are inherent in Romanticism, many are incoherently articulated, some are felt (though not deliberately experienced as a century earlier with its slogan 'Gefühl ist alles' (feeling is all!)) but most are unresolved.

It is dangerous to gainsay Verdi, however it seems to me that he has indeed shot through *Un Ballo in Maschera* with religion, politics and morality. Three toxic ingredients which in the climate of Italian unification (it was hitherto a country composed of a number of small states and had attained neither liberty nor independence) would surely have had some relevance. For 1859 was the year of the

battles of Magenta and Solferino and the Armistice of Villafranca. 1860 was the Expedition of a Thousand led by Garibaldi and 1862 was the proclamation of the Kingdom of Italy.

Andrew Porter reminds us that Verdi's *Un Ballo in Maschera* may also have 'set Italians thinking about the character of the man soon to become their King, the many mistressed *re galantuomo* Victor Emmanuel". Is this the reason why it was in connection with this of all Verdi's 'operas that the popular cry "Viva Verdi" took on the revolutionary overtone Long Live *Vi*ttorio *E*mmanuel *Re D'I*talia?

CERI SHERLOCK



Tombola in Trastervere, Rome, Italy, 1874



Franz Xaver Winterhalter: L'Impératrice Eugénie Entourée de Ses Dames D'Honneur, 1855

EDWARD J. DENT ON THE HISTORICAL CHARACTERS

Scribe took the usual operatic liberties with history, and the source which he utilized was none too reliable - a French translation of Northern Courts, by John Brown, London, 1818, which is a confused collection of narratives by various authors full of gossip and scandal tending to depict the reign of Gustavus III in the most unfavourable light. In all historical drama the presentation of character has been regarded as more important than factual accuracy of incident, and on the whole Scribe's delineation of the main characters has been reasonably truthful, though the love-affair between Gustavus and Amelia is pure fiction and historically quite inconceivable

Gustavus III became King of Sweden in 1771 at the age of twenty-five; he was a young man of extraordinary versatility, keenly interested in the fine arts and still more in the theatre. Just before his accession he had visited the French court. and he determined to model his own on that of Versailles. His extravagant entertainments gave him a reputation for frivolity, but he showed remarkable courage and endurance on the battlefield. Finding the constitution of Sweden altogether unworkable, one of his first acts was to overthrow it by a bloodless coup d'état, the main objects of which were to destroy the privileges of a corrupt nobility, to give more power to the burgesses and peasants, and above all to strengthen the prerogative of the crown. It was for this reason that the nobles formed a conspiracy against him, though they never succeeded in carrying it into effect until twenty years later. Gustavus treated it with fearless indifference and was so lavishly generous

with his pardons that they were sometimes received with insolence instead of gratitude. After he was shot . . . he lingered in agony for another fortnight before his death and urgently besought his brother, the Regent, that the conspirators should be all pardoned.

It is important to bear in mind that the leaders of the conspiracy were noblemen of the court and quite young. Count Ribbing (Samuel), proud and hot tempered, had some personal grudge against Gustavus; Count Horn (Tom), who was only twentyfour, was a great favourite in society for his good looks and his gifts as a lyric poet. Johan Jakob Anckarström (Renato), who actually fired the shot, was a very different type; he had been a lieutenant in the royal body-guard, but retired with the rank of captain to live on his estates. At the time of the murder he was about thirty; he was gloomy and fanatical by temperament and is said to have been harsh and cruel to his wife. He had a long time been convinced that Gustavus (Riccardo) was the worst enemy of his country and that it was his own moral and patriotic duty to kill him. He was the only one of the conspirators to be executed and he remained unrepentant to the end, at the same time spending the period of his imprisonment in religious exercises.

Scribe falsifies history completely by making him secretary to Gustavus and his closest friend; Anckarström was always a relentless enemy of the King, and Scribe seems to have combined him with Count Armfelt, the most intimate favourite of Gustavus . . . Scribe makes Armfelt Minister of Justice, which he never was. Anckarström's widow was living in Paris

when Auber's opera came out, and she protested vehemently. . . against the part that she had been made to play in it.

Mamzell Arvidson (Ulrica) was a real person and a well-known character in Stockholm. She probably began her practice among the poorer classes, but eventually charged very high fees in order to limit her clientele to the aristocracy. She knew all the secrets of the court and was said to have been active in the promotion of disreputable intrigues. Gustavus himself consulted her, and she foretold the results of his campaigns by the inspection of coffee-grounds.

Oscar is a purely imaginary character, but may be regarded as an adequate

representative of the numerous favourites by whom Gustavus was always surrounded

The whole love-affair and the midnight meeting under the gallows are entirely Scribe's invention; the idea of the gallows was probably taken from Brown's macabre description of Anckarström's execution. The drawing of lots for the choice of the assassin is mentioned by a contemporary, if not actually true, though there is no likelihood that Madame Anckarström had anything to do with it. Anckarström's motive for the crime was purely political; but it is true that Gustavus received an anonymous warning just before he went to the ball and put it into his pocket . . .



Gustav III of Sweden, murdered 200 years ago this year.

MUSIC, MOCKERY, MURDER

A tone of insouciant elegance characterises A Masked Ball. From the flippant pizzicato opening of the overture to the well-bred minuet that forms the background for murder, we are in a world of courtliness, of dancing and laughter - sometimes bitter laughter, to be sure, but always with a high gloss of manners. At times the atmosphere is almost one of musical comedy. Conspirators lurk at the edges of the ensemble, muttering their threats, but the stealthy tiptoe music that accompanies them wherever they go sounds somehow less than menacing. An actor, following their musical cues, could easily play them as caricature villains. No wonder Riccardo never takes them seriously!

There are sombre episodes, of course; but except for the brief death scene, each of these is followed by one of gaiety. Renato's warning in the opening scene gives way to a finale of capricious humour, its rhythm nothing less than a cancan. Sudden accents and long-held notes followed by new explosions of energy give us an idea of the king's whimsical turn of mind. In the next scene, Ulrica's fearful prediction is laughed off by the monarch in a staccato line that is all light amusement, although the other members of the ensemble see less humour in the situation. Even Oscar is serious for once and sings a lyrical line instead of his usual exuberant coloratura. For the act at the gallows-field, Verdi builds a structure of fear and then climaxes it with the master touch of ironic laughter. Finally, after Renato's outbursts of fury and the ominous orchestral passages that accompany the drawing of lots, he presents the greatest possible contrast: the entrance of Oscar with the invitation to the ball. In this context the page's music is so frivolous that it borders on the grotesque; the effect is as if Despina had just dropped in to visit the

morgue. The contrasts have increased steadily, the dark passages becoming progressively darker. The "bright" ensembles themselves have come to include more conflicting emotion in the subsidiary parts – the apprehension of the courtiers as Riccardo laughs, the rage of Renato and shame of Amelia as the conspirators mock them, and the murderous thoughts of the men and distress of Amelia, all of whom anticipate the ball with less gaiety than the blithe boy.

In harmonic skill, Ballo in Maschera shows some growth over Verdi's Rigoletto-Traviata- Trovatore years, with many hints of the boldness that was to reach its heights in Otello. Here and there (notably in Ulrica's scene) there are echoes of Berlioz in sudden modulations, daring use of dissonance and dramatic extremes of instrumental colour. Orchestral interludes assume great importance in setting mood or underlining action. As for Verdi's talent in delineating character through music, it was so well developed by the time of Rigoletto that further growth seemed hardly possible. It is infallible and effortless; we know these characters far more deeply than we could through their words alone.

Riccardo himself, for example: here is a king greatly beloved by most of his subjects, thoroughly despised by others. Through his music Verdi gives us a close look at his personality, a blend of immaturity, irresponsibility and great charm. He sounds like the kind of man in whom his friends forgive many faults, simply because he is such a delightful person. On the evidence of his first appearance, we wouldn't vote for him as president of the student council, much less a nation. He has some fine words to say about the responsibilities of power, but to

music so superficial that his sentiments are quite unconvincing. The only subject that really engages his attention is Amelia; at the mention of her name, his music becomes serious for the first time. Otherwise, in his buoyant pursuit of pleasure he is a cousin to the Duke in *Rigoletto*, though not such a deliberate rogue. His music is characteristically brilliant, quick, sprinkled with whimsical changes in key and tempo – delightful, certainly, but never deep.

To his credit, Riccardo does go through some of the motions of good government. When the decree of Ulrica's banishment is presented by the judge (whose music has a good deal more dignity than the king's), he reads the small print before signing, insists on hearing both sides of the story, and will not pass judgment before seeing for himself. From the tone of his suggestion, however, we can guess that his real motive for visiting Ulrica is not judgment but entertainment. Both he and Oscar - a juvenile version of the same personality regard the adventure as a wonderful lark and are untroubled by any suspicion of danger.

Riccardo's civil-service organization shows symptoms of inefficiency. Silvano sounds like a good man – vigorous, steady, intelligent – yet in fifteen years the king apparently has never heard of him, and it is only by accident that Silvano receives his long-overdue promotion. Perhaps it is the surprise element in his government that accounts for the king's popularity; some people are born gamblers.

Renato is a much more levelheaded character, and we suspect that only through his efforts has the government held together as long as it has. Being Riccardo's secretary must have its trying moments; no doubt the escapade in the sorceress' den is only one of many brainstorms. Verdi provides a fine counterbalance in Renato's music. His line

is usually more sustained than the king's, and his rhythm shows more stability. At the same time he is capable of great passion. His anger in the scene with Amelia and the alternation of bitterness and tenderness in "Eri tu" show more depth of feeling than any of Riccardo's sentimental extravagances.

Amelia is at a disadvantage; we see her only in a state of turmoil, and it is difficult to create sympathy for a heroine who has not one happy moment. Vocally her range is tremendous: from low A to high C, with both power and flexibility demanded throughout. Histrionically, the range goes only from despair to frenzy. Verdi did what he could within the limits of the libretto. In her breathless agitation and soaring moments of prayer, Amelia suggests another heroine, who would appear shortly after: Leonora in La Forza del Destino. Still, she remains one of Verdi's least interesting major characters, because we see only one side of her personality.

Ulrica, on the other hand, is one of the most interesting of the minor characters. Lucky contralto! She begins after the latecomers have settled down, finishes before the critics have left the house, and meanwhile sings some of the most exciting music in the score. Ulrica is no savage; she is a priestess in the Gluck tradition. She invokes Satan with a powerful solemnity foreshadowing many passages in the Requiem. Much quieter, but no less mystical, is the song in which she tells Amelia to find the magical herb; here is a simplicity close to that of a folk-ballad, but with a warning surge of intensity and a weird turn of harmony towards the end. She has moments of concentrated calmness, nervous agitation, triumphant joy. We see more of her personality in one scene than of Amelia's in four.

Laughter and murder – a strange contrast, yet Verdi welcomed contrast as the vital force of drama and blended these elements

into a work distinctive in personality. Only a master could have done it with such artistry.

Reprinted from Opera News (the magazine of the Metropolitan Opera Guild of New York) February 23, 1959.

KATHERINE GRIFFITH



Music cover for 'The Masked Ball Quadrilles' from Un ballo in maschera, London, 1871. Ulrica tells the King's fortune.

A WORLD OF MASKS

Un Ballo in Maschera occupies a central place in Verdi's development as a musical dramatist. With its rich abundance of melody and its vigorous, swiftly paced plot, it is reminiscent of Rigoletto, Trovatore and other works of the composer's early maturity, but in its musical sophistication it makes an important step toward the great sequence of late operas which was to begin with Don Carlos. In less obvious ways also, Ballo anticipates the achievement of the later Verdi, for in it we find, for perhaps the first time, a complete unity of atmosphere, symbol and theme. The theme itself - the conflict of appearance and reality - reflects Verdi's increasing absorption in those universal problems that are the proper object of great drama.

Un Ballo in Maschera: the title, with its reference seemingly limited to the final scene, strikes us on first thought as a rather inadequate label for the whole full-bodied drama of love and jealousy and political assassination. But when we consider the detail of the opera, the appropriateness of its title becomes obvious. The last scene is not the only time that the characters of Ballo are in mask; actually or symbolically they are masked from beginning to end. The very first scene, in which, beneath the placid surface of the other courtiers' song of praise, Samuel and Tom sing of their hatred for Riccardo, lets the audience know immediately that the royal court is not entirely what it seems. Masked hatred - the first statement of the theme of disguise – is balanced immediately by masked love as Riccardo, aside, sings his "La rivedrò nell' estasi." The initial complication of the plot, Riccardo's suggestion that he and his court visit the sorceress Ulrica, allows the theme to assume for the first time its concrete symbol, for they are to go "sotto altro vestito" – in disguise.

The scene at Ulrica's hut focuses the theme of deception in a complicated and telling way. Visually, with the king and the assembled courtiers in disguise, it is a formal anticipation of the masked ball in Act III, and Ulrica herself performs important functions in terms of the theme. As prophetess she is concerned with revealing the face of the future, but her talents seem also to extend to penetrating the disguises of the present; though she cannot perceive Riccardo's true identity, she is in no doubt as to the true feelings of Samuel and Tom. The sense of mystery and foreboding which broods over the entire scene is not exclusively the product of Ulrica's professional hocus-pocus, it is rooted more deeply in a series of symbolic suggestions - that the people of Un Ballo in Maschera are always something other than what they seem, and that their destinies will be determined by their general failure to see through each other's disguise.

Act II, set on the lonely heath by the gallows, is dominated even more thoroughly by a single symbol of deceptive appearance: Amelia's veil. When she first lifts it, at Riccardo's entrance, the consequence is mutual avowal of their previously masked love. When she lifts it again, after Riccardo's escape, it is to avert a fight between her husband and the conspirators. The consequence this time is to engender in Renato a misguided hatred for the King and thus to precipitate the final catastrophe. Paradoxically, Amelia's unveiled face becomes for Renato a kind of mask, something that hides her intrinsic virtue from his vision. The web of appearances is drawn still tighter.

If the metaphorical organization of Acts I and II has prepared the way for the masked

ball itself and given the title of the opera a more profound appropriateness, it has also created a context in which other episodes of the drama take on new dimensions of meaning. "Eri tu," Renato's great vow of vengeance delivered in front of Riccardo's portrait, is a case in point. Overtly there is nothing in the aria that links it to the opera's over-all symbolism of mask and disguise; but in the atmosphere evoked by the preceding acts, certain features of the aria do form such a linkage. Eri tu! . . . "It was thou" - but Renato is addressing not the real Riccardo but the picture of Riccardo, visible manifestation of the false image of the king which Renato carries in his heart. The portrait becomes, as it were,

yet another mask to hide reality.

The music, finally, is a kind of mask in its own right. Seldom did Verdi compose a score so overflowing with untroubled melody, and inevitably one feels a kind of spiritual discrepancy between the lyric exuberance of the music and the tragic bitterness of the action. The point is, I think, that Verdi means us to feel the discrepancy. The surface of the court, the appearance of things, is delineated by the cheerful choruses and by Oscar's lighthearted songs; the essence of human frailty and desire, the reality of experience, takes its shape in the passionate self-explorations of Riccardo and Amelia and in



Music cover illustration depicting Rosina Penco and Giovanni Mario in the first production at Covent Garden. 1861

Renato's "Eri tu." The contrast prepares us for the music of the masked ball, for the serene and carefree dance-melodies which yield finally to the sombre harmonies that lament Riccardo's death. At the end of the opera as the mist of appearance is dissipated, the music takes on a quasi-religious quality quite unlike anything it has shown earlier. It is a quality that suggests the conclusion of Tchaikovsky's *Pique-Dame* or, even more clearly, the idiom of *Don Carlos*. It is the voice of the later Verdi.

But the theme of appearance and reality had always been dear to Verdi. Disguise and mistaken identity are important elements in both *Ernani* and *Il Trovatore*, and *Rigoletto* turns these devices into a more moving expression of human fate. The later operas, notably *Otello* and *Falstaff*, concern themselves with the question of appearance, especially appearance as the source of jealousy; but their range is too great to be comprehended in any analytic scheme. *Un Ballo in Maschera* remains Verdi's most extensive and detailed treatment of the theme itself.

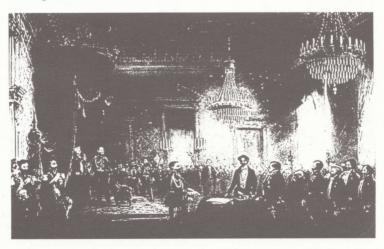
The mention of *Otello* and *Falstaff* brings to mind Verdi's relation to Shakespeare, which has its significance even for *Ballo*.

For Shakespeare is, of all great dramatists, the one most concerned with the conflicts of appearance and reality. From the early comedies, with their exploitation of the device of mistaken identity and their recurrent use of the metaphor of the world as a stage, to the great tragedies with their tortured heroes – Othello, the deceived victim of appearances; Hamlet, the victim of a world in which appearance cannot be distinguished from reality – that conflict is the centre of the poet's vision.

A comparable vision emerges from the world that Verdi created. *Un Ballo in Maschera* lacks the absolute profundity of Shakespeare's masterpieces or Verdi's own final statements, but one cannot fail to sense its connection to them —to both the agony of Otello's ultimate self-knowledge and the great fugue that concludes *Falstaff*: "Tutto nel mondo è burla." It bears unmistakably the mark of a great, complex and, in the deepest sense, religious artist who saw both the bitter sadness and the eternal jest beneath the varied masks life chooses to wear.

FRANK J. WARNKE

Reprinted from Opera News (the magazine of the Metropolitan Opera Guild of New York) February 23, 1959.



His Majesty the King sings the decree for the annexation of Tuscany, presented by Baron Bettino Ricasoli, 22 March 1860.

BERNARD SHAW ON A MASKED BALL

It has been said, on the strength of the alleged failure of a forgotten comic opera called Un Giorno di Regno, that Verdi was incapable of humour; and I can understand that an acquaintance limited to Ernani, Il Trovatore, La Traviata and Aida (and acquaintances of just this extent are very common) might support that opinion. But the parts of the Duke and Sparafucile in Rigoletto could not have been composed by a humourless man. In Un Ballo again we have the Duke's gaiety and gallantry without his callousness; and at the great moment of the melodrama Verdi achieves a masterstroke by his dramatic humour. The hero has made an assignation with the heroine in one of those romantically lonely spots which are always to be found in operas. A band of conspirators resolves to seize the opportunity to murder him. His friend Renato, getting wind of their design, arrives before them, and persuades him to fly, taking upon himself the charge of the lady, who is veiled, and whose identity and place of residence he swears as a good knight to refrain from discovering. When the conspirators capture him and find that they have the wrong man they propose to amuse themselves by taking a look at the lady. Renato defends her; but she, to save him from being killed, unveils herself and turns out to be Renato's own wife. This is no doubt a very thrilling stage climax: it is easy for a dramatist to work up to it. But it is not quite so easy to get away from it; for when the veil is off the bolt is shot; and the difficulty is what is to be said next. The librettist solves the problem by falling back on the chaffing of Renato by the conspirators. Verdi seizes on this with genuine humourous power in his most boldly popular style, giving just the right

vein of blackguardly irony and mischievous mirth to the passage, and getting the necessary respite before the final storm, in which the woman's shame, the man's agony of jealousy and wounded friendship, and the malicious chuckling of the conspirators provide material for one of those concerted pieces in which Italian Opera is at its best.



Verdi and the Censor. The latter is holding a copy of the text for Ballo in its second guise: since Verdi could not call it Gustavo III he tried for Una vendetta in domino before settling for Un ballo in maschera. In the process the Swedish King has turned into a Pomeranian Duke before ending up as an English Consul in Boston – the Riccardo who still appears on some Ballo castlists.

NATIONAL SYMPHONY ORCHESTRA

1st VIOLINS

Clodagh Vedres (Leader)
Catherine Briscoe
(Deputy Leader)
Anna Kane
Camilla Gunzl
Patrick Fitzgerald Mooney
Audrey McAllister
Ting-Zhong Deng
Louis Roden

2nd VIOLINS

Vanessa Caminiti Keith Packer Elias Maguire Breige McGoldrick Rosalind Brown Fiona McAuslan

VIOLAS

Seamus O'Grady John O'Mahony Adams Margaret Adams Randal Devine

CELLOS

Lindsay Martindale Paula O'Callaghan Lynda Kelly Peter Hickey Lyssa Fergus

BASSES

Helmut Engemann Waldamar Kozak Olle Davidson

FLUTES

Madeleine Staunton Ann Macken

OBOES

Ruby Ashley Ronan O'Reilly

CLARINETS

Brian O'Rourke Fintan Sutton

BASSOONS

Michael Jones Dieter Prodohl

HORNS

Fergus O'Carroll Ian Dakin Tom Briggs David Atcheler

TRUMPETS

Szabolcs Vedres Graham Hastings

TROMBONES

Sean Cahill Francis Hughes Sean Fleming

TUBA

Hartmut Pritzel

TIMPANI

Martin Metrustry

PERCUSSION

Noel Eccles Paul Maher

HARP

Andreja Malir

ADMINISTRATION

HEAD OF MUSIC

Cathal MacCabe

ADMINISTRATOR

Simon Taylor

ORCHESTRA MANAGER

Patrick McElwee

P.R./ PROMOTIONS EXECUTIVE

Laurie Cearr

P.R./ PROMOTIONS

ASSISTANT

Joan O'Reilly

CONCERTS MANAGER

Pat Dunleavy

PLANNING CO-ORDINATOR

Maureen Donohoe

LIBRARIAN

Bene McAteer

ORCHESTRA

SECRETARY

Ann McDonald

SENIOR ORCHESTRAL

ASSISTANT

Seamus McDonnell

ORCHESTRAL ASSISTANTS

Colm Hanlon
Daniel McDonnell

DGOS OPERA IRELAND CHORUS

CHORUS MASTER: JONATHAN WEBB

LADIES

Majella Cullagh Anne Deegan Kathryn Fitzgerald Noreen Hanratty Fidelma Kelly Assumpta Lawless Stella Litchfield Fiona McAndrew Cliona McDonough Sheila Moloney Fiona Nangle Joan O'Farrell Clare O'Neill Tara O'Reilly Emma Pollard Alison Roddy

Sinead Ryan Mary Troy Franzita Whelan Blaithin White Elizabeth Woods

GENTLEMEN

Conor Biggs John Brady Paddy Brennan Anthony Byrne Donal Byrne John Carney Tom Carney Walter Dixon Michael Hughes Declan Kelly Bryan Kesselman Tim Morgan Dan O'Connor Richard Owen Grant Shelley Andrew Walters



Lady in a Veil by Alexander Roslin, Court painter to Gustav III.



ELAINE PADMORE - Artistic Director

Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, repetiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a "golden voice" of Radio 3 until last year, she still appears as a free-lance radio presenter and as a singer; recent engagements have taken her to San Francisco, Israel and Switzerland. She was Artistic Director of last summer's arena Tosca at Earl's Court, is Artistic Consultant for the London Opera Festival and is in her second season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90.



Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-eight of the Company's productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



JONATHAN WEBB - Head of Music

British born conductor Head of Music of DGOS where he has been Chorus Master since 1988 and assistant conductor to Janos Furst (Don Giovanni) and Roderick Brydon (Norma). Graduated from Manchester University in 1985 and conducted Alan Ridout's Angelo for Kent Opera and the West End production of West Side Story in the same year.

Recent engagements include Sondheim's *Company* at RADA in London and Stravinsky's *Soldier's Tale*, Britten's *The Rape of Lucretia* and Verdi's *Falstaff* for Opera Theatre Company in Ireland. Last year he made his debut with the Wintherthur S.O. in

Switzerland, and with the RTE Concert Orchestra for RTE Radio. He also conducted performances of *The Rose of Castile* as part of Wexford Festival's 40th Anniversary celebrations, and the DGOS 50th Birthday Gala at the N.C.H. He conducted *The Marriage of Figaro* in the recent DGOS Opera Ireland winter season.



GUIDO AJMONE-MARSAN - Conductor (Italy)

Was born in Turin and is now resident in the UK. Winner of several conducting competitions, he made his operatic debut in 1976 in Spoleto and quickly developed a major international career. He has since appeared at opera houses including Covent Garden (Don Pasquale), Welsh National Opera (La Boheme, Tosca, Madam Butterfly, Traviata), Copenhagen (Tales of Hoffmann), San Francisco (Don Pasquale) and Washington (Madam Butterfly, Traviata). He has been Music Director in Arnhem (1982-1986) and of the opera in Essen (1986-1990). In 1990 he made history by making his debut in a single season at both the Met (Rigoletto) and the New York City Opera (L'heure espagnole, L'enfant et les sortilèges) to high acclaim. Engagements this season have included La Boheme with English National Opera, a new production of La Traviata with New York City Opera and Berlioz's Beatrice et Benedict in Nantes. He will return to New York City Opera in the summer of 1992 for a new production of Carmen.



CERI SHERLOCK - Director (UK)

Born in South Wales and educated at Llandovery College, Dyfed, the University of London and the Gregorian University in Rome. In 1983 joined WNO as staff director, producing The Threepenny Opera, a restaging of Un Ballo in Maschera and numerous revivals. He worked as Assistant Director to Ruth Berghaus, Lucian Pintillie and Peter Stein. For Expo '86/Vancouver Opera he restaged Carmen, and Ballo for L'Opéra de Nice. He has also directed Eugene Onegin for Scottish Opera, The Soldier's Tale for Scottish Chamber Orchestra, and Nicholas Maw's The Rising of the Moon for the 1990 Wexford Festival. He was Associate Director in Brussels on Peter Stein's production of Verdi's Otello. Recently he produced Handel's Il Pastor Fido at the Royal College of Music for the London Handel Festival. In 1984 he founded the classical company Theatrig (in the Welsh language) and was its Artistic Director until 1989 when he became Artistic Director of the renowned Actors Touring Company (ATC London) for whom his productions include Marivaux's The Triumph of Love, Goethe's Torquato Tasso, Pushkin's Mozart and Salieri and Schnitzler's La Ronde.



TOM PIPER - Designer (UK)

Graduated from Trinity College, Cambridge, before attending the Slade
School of Art to train in theatre design.
Design work includes: *Cyrano de Bergerac*, directed by Sam Mendes; *Love's Labours Lost* and *The Bacchae*, Arts Theatre, Cambridge; *La Chunga*, directed

by Keith Hack; A Cat in the Ghetto, Tabard Theatre (winner of the Charrington London Fringe Award for Best Design 1989/90); Mrs Warren's Profession and Gitta's Atonement, both directed by Brian Cox; Noyes Fludde at the Albert Hall; Cat with Green Violin and The Dark River New Orange Tree Theatre; No-One Writes to the Colonel, Lyric Theatre, Hammersmith; Golem, Northern Stage Company and Northern Sinfonia, The Cherry Orchard,

Nottingham Playhouse; *The Philanderer*, directed by Brian Cox for Hampstead Theatre.

Tom has assisted Voytek on several operas and co-designed *Madam Butterfly* for the Schauspielhaus, Hamburg, and also assisted Chloe Obolensky for Peter Brook's production of *The Tempest* in Paris.



DAVID COLMER - Lighting Designer (UK)

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including Happy End, Playboy of the West Indies, King Lear, Peer Gynt, Mephisto, The Crucible, Twelfih Night,

The Oedipus Plays and The Duchess of Malfi.

West End productions include Confusions, Alice's Boys and West. David has also designed lighting for the Tricycle Theatre including Burning Point, Trinidad Sisters, Great White Hope, Pentecost, The Hostage, A Free Country and Once a Catholic. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include Orlando, Cosi fan tutte, Marriage of Figaro for Opera 80, also Die Fledermaus, Carmen, Threepenny Opera and Billie Holliday's All or Nothing at All.

The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in



VERINA HAYES - Choreographer (Ireland)

Born in England to Irish parents, Verina grew up in Calgary, Canada. She began her ballet training there and continued her education at performing arts schools in Banff, Illinois, Montreal, New York City, completing her training at the Royal Ballet School in England.

In January 1984 she joined the ballet company of the Deutsche Oper am Rhein in Düsseldorf, Germany, and performed a wide repertoire of roles. In 1987, she created her first ballet *Movements from then and now* for the ballet company of the Deutsche Oper am Rhein.

While continuing her career as a dancer, she created her second choreography *Symphony Classique* which enjoyed guest performances at the National Theatre, Prague and the European Ballet Festival of Youth in Ulm. Opera credits include *The Bassarids* (Duetsche Oper am Rhein), *Love of Three Oranges* (Dortmund) , *Salome* (Bern) and most recently *Margarethe* for Hessisches Staatstheater, Wiesbaden, Germany.



GERALD MARTIN MOORE - Repetiteur (UK)

Was born in Scotland and studied at the Royal Scottish Academy of Music before winning a scholarship to study at the National Opera Studio in London. Since leaving the Opera Studio, he has worked as a vocal coach and accompanist to many leading singers, including Ileana Cotrubas, Marie McLaughlin, Anne Howells and Valerie Masterson. He has worked as a guest coach for all the major British opera companies and is a frequent recitalist. A particular interest in bel canto and 19th century French opera has led to several engagements for Wexford Festival, Amsterdam Radio, Théâtre de Chatelet in Paris and Wigmore Hall recitals. He recently made his stage debut in the European premiere of Marc Blitzstein's Regina and has recorded the role for Decca. Future engagements include a return to the Chatelet for a new production of Cosi fan tutte conducted by John Eliot Gardiner and 1993 new productions of Der Rosenkavalier and Les Troyens in Brussels, Faust and Traviata in N. Ireland and in '94 Xerxes in Santa Fe.



JACALYN BOWER - Mezzo (USA) Ulrica

Engagements in the 1991-92 season include performances with Seattle Opera in *Die Walküre* and *Götterdämmerung*, San Francisco Opera's *War and Peace*, and her debut as Erda in Deutsche Oper Berlin's *Ring* production. Previously she made her San Francisco Opera debut as Ericlea in Monteverdi's *Il Ritorno d'Ulisse in Patria*, and her debut with Grand Théâtre de Geneva in Strauss's *Elektra*. She made her debut with the Metropolitan Opera in 1986-87 in *Die Walküre*, the first new production in the company's *Ring* cycle, and with the Teatro del Liceo in Barcelona as Brangäne in *Tristan und Isolde*, conducted by Peter Schneider. She sang with Los Angeles Opera as Margret in Berg's *Wozzeck* with Simon Rattle conducting and was the mezzo-soprano soloist in Verdi's *Requiem* with New Jersey's Cathedral Concert Series. She made her Hollywood Bowl debut with the Los Angeles Philharmonic and Lukas Foss in Beethoven's Symphony No. 9. She resides on the Californian coast with her husband, celebrated artist David Kreitzer and their children.



BRENDAN CAVANAGH - Tenor (Ireland) Minister of Justice

He has had a very happy relationship over the years with the DGOS for whom he has performed a wide varity of roles. He has also been a frequent performer at the Wexford Festival and enjoyed taking part in last year's 40th Anniversary production of Balfe's *The Rose of Castile* in Wexford. Other recent career highlights were a concert tour in the USA singing to large audiences in the mid-west, the enormously successful Opera Theatre Company production of Haydn's *Country Maters (L'Infedelta Delusa)*, and the concert performance of *La Traviata* at the N.C.H. under Albert Rosen.



MARK GLANVILLE - Bass (UK) Tom

Born in London, he studied Classics at Oxford University before winning a scholarship to study singing at the Royal Northern College of Music. He made his debut with Opera North in 1987. Roles for that Company include Nourabad, (Les Pècheurs de Perles), the King (Aida), Angelotti (Tosca) and the King of Clubs in Love for Three Oranges. He made his debut with Scottish Opera as the Commendatore (Don Giovanni). Concerts includes Bruckner Te Deum (Hallé), Mozart Requiem (Barbican), Beethoven 9 (Concertgebouw), Messiah (Tokyo Philharmonic). He also sang Lord Rochefort in a performance of Anna Bolena at the Concertgebouw. Recent engagements have included Ferrando (Il Trovatore) with Omaha Opera, The Father (The Jewel Box) for Opera North, the King (Love for Three Oranges) in Lisbon and Tiresias (Oedipus) for RAI Milano.



FRANCES LUCEY - Soprano (Ireland) Oscar

Studied singing with Veronica Dunne at the Dublin College of Music, and Music and French at the University College of Dublin. In 1986 she joined the Bavarian State Opera Studio in Munich where she studied with Astrid Varnay. She also worked on her concert repertoire with Arleen Auger. She then joined the Bavarian State Opera where her roles have so far included Despina (Cosi fan tutte), Papagena (Die Zauberflöte), Barbarina (Figaro), Flower Maiden (Parsifal), Lucieta (I Quatro Rusteghi), Rowan (Let's Make an Opera), Dew Fairy (Hansel und Gretel), Princess Ninetta (The Love of Three Oranges) and in three new productions Xenia Boris Godunov, a Polovtsian Maiden Prince Igor and First Niece Peter Grimes. In 1991she sang at the Schwetzingen Festival, the Munich Opera Festival and at the Semper Opera Dresden. Frances Lucey has toured Japan with the Munich Philharmonic and with the NHK Orchestra under Wolfgang Sawallisch in Die Zauberflöte in 1991.

TIM MORGAN - Baritone (UK) Silvano

He comes from Treorchy in the Rhondda and studied as an actor at the Welsh College of Music and Drama before taking a post-graduate course in singing. Past roles include MacHeath in *The Beggar's Opera*, Aeneas in *Dido and Aeneas*, Noel Coward in *Cowardy Custard* and the Mad Hatter in *Alice in Wonderland*. He appered in the DGOS productions of *La Traviata* and *Carmen* in 1989. He has made numerous broadcasts for Radio Wales and has completed a televised opera masterclass with Dame Joan Hamond, and was recently awarded the Wolfson Foundation Singing Prize. He has just completed his second British tour with the D'Oyly Carte Opera Company, where his roles included Dick Deadeye, Sergeant of Police, Ko-Ko, Strephon, and Antonio in *The Gondoliers*. He has recently made his debut with Welsh National Opera where he sang the role of Malatesta in Donizetti's *Don Pasquale*.



CAROL NEBLETT - Soprano (USA) Amelia

Concluded the Los Angeles Opera's 1990/91 season singing La Fanciulla del West to sold-out audiences and phenomenal critical acclaim. Her current season included triumphs as Didon in Les Troyens in Los Angeles, Tosca with Opera Pacific, the U.S. premiere of Cristoforo Colombo in Miami, as well as numerous symphonic and concert engagements throughout the world. Other recent performances include La Forza del Destino, Otello and Tosca with Baltimore Opera, Ballo in Houston, Musetta in La Boheme and Alice in Falstaff with the Metropolitan Opera, Dialogues des Carmelites in San Diego, Aida in Mexico City and with Opera Pacific and a first Norma in Miami. She has appeared with the world's major opera companies, including Vienna, Chicago, Buenos Aires, Salzburg, Hamburg and the Royal Opera, Covent Garden. She made her Metropolitan Opera debut in 1979 as Senta in Der Fliegende Holländer, and has sung regularly with the Met as Tosca, Donna Elvira in Don Giovanni, Amelia in Un Ballo in Maschera and the title role in Manon Lescaut.



FRANK O'BRIEN - Baritone (Ireland)Samuel

Dublin born Frank is familiar to audiences of opera and oratorio as well as to those of recitals and the concert stage. He has been a guest artist with the DGOS performing both smaller roles such as the Sacristan in Tosca, Marullo and Monterone in Rigoletto and larger roles including The Father (Hansel and Gretel), Figaro (The Barber of Seville), Guglielmo (Cosi fan tutte), Rodrigo (Don Carlos), and Sharpless (Madama Butterfly). With the Irish National Opera he toured as Masetto (Don Giovanni), Figaro (The Barber) and Ford in Falstaff. He sang with Cork City Opera as Monterone and Silvio (I Pagliacci). He has sung in concert performances of La Boheme and La Traviata at the National Concert Hall with Irish Concert Artists, and also at the NCH in Barra O'Tuama's 'Great Operatic Voices' concerts. Frank is requally at home on the musical stage and recently sang Tevye in Fiddler on the Roof with the Dungarvan Musical Society.



VLADIMIR REDKIN -Baritone (Russia) Renato

Vladimir is the leading baritone of the Bolshoi Opera. Born and trained in Moscow, he also studied at La Scala's School for Young Artists in Milan. His many roles with the Bolshoi include the title role in *Eugene Onegin*, Yeletsky in *Pique Dame*, Valentin in *Faust*, Silvio in *Pagliacci*, Figaro in *Barbiere* and Rodrigo in *Don Carlos*.

He made his La Scala debut in 1990 as Yeletsky in *Pique Dame*. In 1991, he sang the title role in a new production of *Eugene Onegin* with the Bolshoi, which opened the Company's tour to the United States at the Metropolitan Opera House. He also appeared with the Company that season on tours to Washington, Edinburgh and Cologne appearing in both *Eugene Onegin* and *The Maid of Orleans*.

In 1992/93 he will appear as Count di Luna in *Il Trovatore* with Scottish Opera and as Yeletsky in *Pique Dame* in Santiago. He will make his San Francisco Opera debut as Yeletsky in November of 1993.

He is singing the role of Renato for the first time.



MAURIZIO SALTARIN - Tenor (Italy) Riccardo

Was born in Piacenza d'Adige and has studied with the renowned tenors Danile Cesari and Carlo Bergonzi. He has won many competitions including the Ercolano/Napoli, the Voci Verdiane of Busseto and the Opera Co. of Philadelphia/Luciano Pavarotti Competition. In 1986 he made his debut in Alessandria as Edgardo in Lucia di Lammermoor. In 1987 he sang for the first time in La forza del destino both in Busseto and Ravenna, and the title role in Verdi's Il Corsaro. He made his debut in Philadelphia in Luisa Miller in 1989, alternating with Pavarotti. He performed Aida in a production transferred to Tokyo from the Arena di Verona, and made his debut in Macbeth in Palm Beach, Florida, singing opposite Ghena Dimitrova. With Dimitrova and Piero Capuccilli he sang in Nabucco at the Teatro Greco-Romano di Taormina, before singing his first Cavaradossi in Tosca in Dublin (1990). He makes his Welsh National Opera debut in this role later this year.



DGOS OPERA IRELAND

PATRON: Mary Robinson, President of Ireland

PRESIDENT: Professor Anthony G Hughes D Mus Comm.

VICE-PRESIDENTS: J F MacInerney Cav., D. Potter, Aileen Walsh

BOARD OF DIRECTORS

Frank O'Rourke (Chairman)
Patrick Brennan
Barry Hodkinson
Denis Magee
Paul Smith

ARTISTIC DIRECTOR Elaine Padmore

ADMINSTRATOR
David G Collopy

HEAD OF MUSIC Jonathan Webb

PRODUCTION MANAGER
Ionathan Bartlett

COMPANY MANAGER Felicity White

TECHNICAL DIRECTOR
Brian Treacy

REPETITEURS

Nicholas Bosworth Roy Holmes Gerald Moore John Roe

ASSISTANT DIRECTORS Paul Baillie

Andre Semenza

STAGE MANAGERS

Charmaine Goodchild Nora Ni Cosgraigh

ASSISTANT STAGE MANAGERS

Sonja Clifford Alison MacArdle Andrea Storey Ainin Ni Bhroin

CHIEF STAGE TECHNICIAN Paul Foley

STAGE TECHNICIANS
Paddy Skelly
Michael Kelleher
Ivan Nesbitt

PRODUCTION ELECTRICIAN Kieran Murphy

ASSISTANT PRODUCTION ELECTRICIAN Terry Mulcahy

WARDROBE SUPERVISOR Heather Leat

WARDROBE MISTRESS Barbara Callaghan

WARDROBE ASSISTANTS Margaret Brady Carmel Nugent Una Towell

DRESSERS

Clodagh Dunne Anne Louise Knight Moira Tierney

WARDROBE HELPERS

Dick Hanrahan Mary Byrne Maureen Downes

WIGS SUPERVISOR

Maureen Digges

WIGS ASSISTANT Carole Dunne

ASSISTANT TO ADMINISTRATOR Kay Keilthy

PRESS OFFICER

Angela McCrone

ADMINISTRATION SECRETARY Anne Duffy

ADMINISTRATION
Angela McCrone
Anne Fagan

BOX OFFICE

P T Gilligan Anne Fagan

PROGRAMME SALES Ena Byrne

MARKETING

Noreen Hanratty Fidelma Kelly Mary Troy

TRANSPORT

Niamh Carmody Anne Fagan Matt Farrelly Mona Jeacle Fidelma Kelly Dympna Minnock Angela McCrone Vincent McDonald Mary Troy

CHORUS REPRESENTATIVE Anne Deegan

FUNDING

DGOS OPERA IRELAND is grant-aided by the Arts Council.

The Company receives financial assistance from the Cultural Committee of Dublin Corporation.

Foundation Sponsors contribute a minimum of £2,000 per annum.

Corporate Sponsors contribute a minimum of £750 per annum.

Individual Sponsors contribute a minimum of £175 per annum.

Individuals and Companies wishing to support the Company through Sponsorship should write for further details to DGOS Opera Ireland, John Player Building, S.C.R., Dublin 8. The Company offers attractive benefits to Sponsors and welcomes enquiries. DGOS Opera Ireland has been approved by the Minister for Finance under Section 32 of the 1984 Finance Act. Net contributions between £100 and £10,000 qualify for tax relief.

FOUNDATION SPONSORS

Aer Lingus plc
AIB Group
Bank of Ireland
Burmah Castrol (Ireland) Ltd
Craftprint Ltd
Clancourt Group Holdings Ltd
Guinness Ireland Ltd
lamród Eireann — Irish Rail

Independent Newspapers plc John Player & Sons The Jones Group plc Memorex Telex Ireland Ltd Metrovision Advertising Ltd Motor Imports Ltd — BMW Mrs Margaret McDonnell Toyota (Irl) Ltd

CORPORATE SPONSORS

An Bord Bainne Aisling Technology Ltd. Ansbacher & Co Ltd Arthur Andersen & Co BP Ireland Ltd R & A Bailey & Co Ltd Bain Clarkson Brennan Insurances Ltd Coca-Cola Bottling Co Consultants in Public Affairs Covle Hamilton Ltd Donal O Buachalla & Co Eagle Star Insurance Co Ltd **EBS** Building Society Esso Teoranta Europlast Ltd. The Fanagan Family, Dublin Frank Glennon Ltd
Gilbeys of Ireland Ltd
Greencore Plc
Gypsum Industries Ltd
IBM Ireland Ltd
Irish Life Assurance plc
Irish International Advertising Marketing Ltd.
M & G Ltd
Mathews Mulcahy & Sutherland Ltd
National Cold Storage Ltd
Office Automation Ltd
Public Relations of Ireland
Royal Insurance
Siemens Ltd
Silvermines plc

Telecom Eireann

Ulster Bank Ltd

INDIVIDUAL SPONSORS

Anderson Mrs R A

Beit Bart Sir Alfred Bielstein Mr Juergen Bourke Mr E I Brennan LLB Mr Patrick I Brophy Mr & Mrs Aidan Burke Mr Adrian Burke Mr Patrick Byrne Mr David

Campbell Mr B G Clarke Mr James Clarke Ms Doreen Connell Ms Norah Connelly Mr & Mrs John

Dalrymple Dr I J Daly Mr Marcus Diamond Mr Alec Dovle Ms Stella Duggan Mr Patrick Dunne Mr Thomas B

Egar Mr George E

Fannin Mr Noel A Finlay Geoghegan Ms Mary Foley Dr Michael Forte Mr Michael

Gilligan Mr PT Glynn Mr Patrick Graham Ms Sylvia C

Hastings Mr Robert V Hederman-O'Brien Mrs Miriam Hely Hutchinson Mr Mark Hogan Mr Joseph C **Hughes Prof Anthony** Hutton Ms Kathryn

Jones Mr Christopher

Keane Mr David Keane Mr Francis B.V. Keenan Dr Marguerite Kenny Vivian & Eveleen Kenny Mr Edmond A

Lawlor Mr John Lemass Ms Maureen Lennon Mr Declan Lepere Mr John Long Dr Carmel

MacManus Mr Brian MacNamara Ms Mary Mallaghan Miss Carmel McArdle Mr Dermot P McBrinn Mr M K McCann Mr Neil

McCullough Mr Mairtin McGahon Mr Hugh McGlade Mr Paul McGough Dr Joseph McGough Dr Nancy McGuinness Mr Kevin McKee Mr Paul Miller Mr & Mrs Patrick Molony Mr P J Mooney Mr Bart Mooney Mr Luke Movne Lord & Ladv Mullins Dr Anthony Murray Dr T J

O'Byrne Ms Clodagh O'Connor Ms Angela O'Donovan SC Mr Diarmuid O'Kelly Dr Dermot I O'Reilly Dr Clare O'Reilly Mr Terence O'Rourke Frank & Rose

Pender Mr Michael I Preston Mr Stephen Regan FRCSI Mr Brian Ryan Mr J H D Ryan Mr Richie Shelly Mr Denis J Tierney Mrs Pauline

Victory Mr Donal

DGOS Opera Ireland expresses its gratitude to the Ladies Committee for their hard work and dedication in organising numerous fundraising activities throughout the year.

LADIES COMMITTEE

Margaret McDonnell (Chairman)

Maire Hogan (Hon Secretary)

Moyra Potter (Hon Treasurer)

T Bates, M Egan, C Hughes, N Hughes, P Kelleher, E Kenny, D McArthur, D McGlade, M McGeown, C McHale, J Murray, M O'Brien, L O'Kelly,

M O'Reilly, M O'Rourke, R O'Rourke, C Phelan, P Tierney

DGOS PRODUCTIONS 1941-1992

Dates indicate the first and most recent DGOS productions

			-			
Salvatore Allegra Ave Maria Medico suo malgrado	1959 1962	Charles Gounod Faust 1941, Roméo et Juliette	1980 1945	Camille Saint-Saëns Samson and Delilah	1942, 1	1979
Michael W Balfe The Bohemian Girl	1943		1942	Bedrich Smetana The Bartered Bride	1953, 1	1976
Ludwig van Beethoven Fidelio 195	54, 1980	Engelbert Humperdinck Hansel and Gretel 1942,	1982	Johann Strauss Die Fledermaus	1962, 1	1984
	50, 1963 55, 1989 1975	Ruggiero Leoncavallo	1973	Der Zigeunerbaron Richard Strauss Der Rosenkavalier 19		1964
Benjamin Britten Peter Grimes	1990		1973 1952	Ambroise Thomas Mignon	1966, 1	1975
Les pêcheurs de	1, 1989	Cavalleria rusticana 1941, Jules Massenet	1973	Peter Ilich Tchaikov Eugene Onegin The Queen of Spade	1969, 1	1985 1972
Gustave Charpentier	4, 1987	Manon 1952, Werther 1967,	1977	Giuseppe Verdi Aida	1942, 1	1984
Francesco Cilea Adriana Lecouvreur	1979 57, 1980	Wolfgang Amadeus Mozar Cosí fan tutte 1950, Don Giovanni 1943, Idomeneo Il Seraglio 1949,	1984 1990 1956	Un ballo in mascher Don Carlos Ernani	a 1949, 1 1950, 1 1965, 1	1992 1985 1976
Domenico Cimarosa Il matrimonio segreto	1961	Le nozze di Figaro 1942, The Magic Flute		Falstaff La forza del destino	1960, 1 1951, 1	1973
Claude Debussy Pelléas et Mélisande	1948	Jacques Offenbach Tales of Hoffmann 1944, Amilcare Ponchielli		Macbeth Nabucco Otello Rigoletto	1963, 1 1962, 1 1946, 1 1941, 1	1986 1981
L'elisir d'amore 195	52, 1987 58, 1987 52, 1982	La Gioconda 1944, Giacomo Puccini La Bohème 1941, Gianni Schicchi		Simon Boccanegra La Traviata Il Trovatore		1974 1989
La Figlia del Reggimento Lucia di Lammermoor 195	1978 55, 1991	Madama Butterfly Manon Lescaut Suor Angelica Tosca Madama Butterfly 1942, 1990 1958, 1991 1962 1962 1941, 1990		Gerard Victory Music Hath Mischief 1968 Richard Wagner		
Friedrich von Flotow	32, 1992	Turandot 1957, Licinio Refice	1986	The Flying Dutchma	in 1946, 1 1971, 1	
Umberto Giordano Andrea Chénier 195 Fedora	57, 1983 1959	Gioacchino Rossini Il barbiere di Siviglia	1954	Tannhäuser Tristan und Isolde Die Walküre	1943, 1 1953, 1	1977
Christoph W Gluck Orfeo ed Euridice 196	60, 1986	La Cenerentola 1942, L'Italiana in Algeri		Ermanno Wolf-Ferra Il segreto di Susanna		1956

PATRON MEMBERS

Abrahamson Joyce Mrs Algeo David Mr Allen Eamonn Mr Anderson Ken Mr Appleby John Mr Archer Patricia Mrs Aungier Eithne Mrs

Baggot Collette Mrs Banks Geraldine Miss Bannon Norbert Mr Barrett Liam Mr Barrett Sean Dr Barrington Donal His Honour Barrington Maryrose Mrs Belevedere College Bennett Ann Mrs Bennett Dolores Ms Benson Dan Mr Bergin Gretta Mrs Black Maureen Mrs Black Paul Mr Blake John Mr Bobbett Julia Miss Bond Deirdre Ms Bonnar Douglas K Mrs Bowman Cyril Mr Boydell Derek Lt Col Brady Elizabeth Mrs Brady Mary J Miss Branigan Adeline Mrs Brankin Dan Mr Brennan Anglea Mrs Brennan Gabriel Mr Brennan John B Mr Brennan Stephen Mr Brindley Basil Mr Brindley Eileen M Mrs Brockie William Luke Mr Brophy John Mr Brophy Mary R Mrs Brown Tony Mr Bruton P. Desmond Mr Burke Patrick M Mr Burnell AW Mr Butler Tom Mr Byrne David Mr Byrne Eileen Miss Byrne Seamus Mr Byrne Ena Miss Byrne James Mr Byrne Denis I Mr Byrne Margaret Mrs Byrne Isolde Mrs

Byrne John Mr Byrne Joyce Mrs

Cahalane Seamus F Dr Cahill Harry Mr Cahill Jeanne P Mrs Cahillane Dermot Mr Callaghan Brendan Dr Callanan Fionnbar Mr Campbell Julie Mrs Cantwell Anne Mrs Carev P & E Mr & Mrs Carney Claire P Dr Carney Valentine P Mr Carolan Adrienne Miss Carroll Mella Miss Justice Carroll William L Mr Casev Francis A Mr Cassidy Patrick Mr Chalker Robert P Mr Chapman David L Mr Clarke Maurice Mr Clarke Teresa Ms Clarke Mairead Mrs Clarkin Kathryn Ms Clarkson W I Mr Coates Deirdre Miss Coffey Mary Mrs Coghlan T M Dr Coleman George W Mr Colfer Patrick G Mr Collins Carmel Miss Collins Maurice Dr Collins Denise Ms Collins Alan Mr Condon Stephanie Mrs Condon Frank Mr Conheady Bried Ms Conlon Peter J Dr Conlon Raymon'd G Mr Connolly Anne Mrs Connolly SC Patrick Mr Connolly Diana Mrs Connelly John Dr Corbov Alice Dr Corcoran Breda Miss Corr Niall Mr Corrigan Thomas Mr Cosgrave M D Mr Costelloe Patrick M Mr Cotter Patrick Mr Cowan John Mr Craig Kitty Mrs Craigen Eric I B Mrs

Cranfield Patrick Brigadier General Creedon G A Mr Cremin Marie Miss Crotty Thomas P Mr Crowley Anthony Dr Crowley Niall Mr Crowley Ellen Mrs Cruise Paul Henry Mr Cullagh PC Thomas Mr Cunningham Susan M Mrs

Daly Angela Ms Darling Michael Dr Davitt Grainne Mrs Dawson Catherine Mrs Deacon Carolyn Miss Delany Martin J Mr Dempsey Kingsley J Mr Dennis H B Mr Dewees Susan Ms Dillon Anne Mrs Dillon, FCA Aidan Mr Dillon Clodagh Mrs Dixon Paul McA Mr Dodd Eileen Ms Dolan John Mr Dolan Ann E Mrs Dolan Eileen Miss Donnelly Frank Mr Donnelly James A Mr Donoghue Veronica Ms Doody Madaline Ms Dooley Enda Dr Dooley Joan Mrs Doolin Denis J Mr Dowling Simon P Mr Downes, Desmond V Mr Doyle Brian A Mr Dovle Vincent Dr Doyle Stella Ms Drumgoole Noel Mr Dufficy Vincent Mr Duffy Thomas J Mr Duggan Carmel Mrs Duggan Patrick A Mr Dunleavy Patrick Mr Dunne Bree Mrs Dunne V Dr

Ecock Anthony Mr Eggers Gertrude Mrs Esses Clement Mr

Fagan Patrick Mr Fagan Mary A Miss Fahy Thomas Mr Fanning Sheila Mrs Fanning Ursula Dr Farrelly Matt Mr Fawsitt Carol Mrs Feighan Mary Ms Fennelly Maeobhaine Mrs Fennelly John Mr Fielding John F Dr Finlay Eileen Mrs Finlay Hilary M Mrs Fitzpatrick Klavre Mrs Fitzpatrick John Mr Flood SC Feargus Mr Forde Cyril Mr Forde Mary Ms Fox Ian Mr. Fox Desmond Mr Fox Agnes Miss Fuller R G C Dr

Gafney Delia E Miss
Gafney McHugh Advertising
Gallagher Joseph F Mr
Garland Clare Mrs
Garvey Anne C Mrs
Garigan Thomas P Mr
Gribin Sean Mr
Gribon Patricia Mrs
Gall John Mr
Gomley Dermod Mr
Gray Joan Mrs
Greene A T Dr
Greene Joseph Mr
Greif Emer Ms
Gunness Sarah Mrs

Haden Moira Ms Halligan Brendan Mr Halpin Kieran Mr Hamell Patrick Mr Hamilton Irene Ms Hamilton Ebba Countess Hanna Michael P Mr Hannon John C Mr Hanratty Bernard Mr Hardy Francis I Mr Harkin Maura Ms Hastings Austin F Mr Hautz John R Mr Haves Patrick Mr Haves Louise Ms Heame GR Mr Heneghan P D Mr Heneghan Brendan Mr Herbert D N Mr Herbert Fergal K Mr Hickey Declan Mr Hickey Pamela Jean Ms

Higgins Aideen Ms Higgins Thomas M Mr Higgins Thomas G Mr Higgins Niall P Mr Hiney Noel Mr Hobbs William T Mr Hodkinson Barry Mr Hodkinson Mary Mrs Hogan Maire Mrs Hogan T M Mr Horgan Margaret Ms Howard Anthony P Mr Hughes Jack Mr Hughes F J Dr Hughes M P Dr Hughes Mona Mrs Huhtinen Timo P Mr Hurley Ciara Miss Hurley Helena Ms Hurley Pierce I Mr Hurley Kathleen Miss Hussey Celine Ms

Igoe John Mr Irwin Kay Ms Italiano Di Cultura Istituto Ivory Eileen Mrs

Jackson Celia Ms Jacobs Diana J Ms Jamieson Diana B Ms Jennings Breda Ms Johnson Harold Mr Johnston Valerie M Ms Jones L Ms Jordan Valerie Mrs

Kane, MRCVS K W S Mr Kavanagh Pauline Ms Kealy Regina Ms Keane Frank A Mr Keane Max Mr Kearney Brian Mr Keegan Vincent Mr Keelan Patrick Dr Keenan Patrick O'Donnell Mr Kehily Sheila Ms Kelleher Kevin D Mrs Kelly Paul A Mr Kelly Patricia B Ms Kelly Carol Ms Kelly V F J Mr Kelly Mary Mrs Kelly Ronan Mr Kennan Paul Mr Kennedy Bernard E Mr Kenny Paul Mr Kenny George B Mr Kenny Noel P Mr Kenny Joan M Ms Keogh Brian Dr

Keogh Mary Ms
Keogh Rhona Ms
Kierans Moira Ms
Kilcoyne Patrick Mr
Killen Desmond M Mr
Killen Patricia Mrs
Kindlon T I Mr
King Edward P. Mr
Kingston T D Mr
Kingston Paul Mr
Kinlen LIB Dermot Mr
Kirnan Rita Dr

Lalor Mary Mrs Lambe Brid Ms Lanigan Pauline Mrs Lass David Mr Lavery Ethna Mrs Laycock Francis Mr Leahy Sarah Ms Leake Jack Mr Lee Evelvn Ms Lees Marie Ms Lemass Grace Mrs Lenehan James Mr Linehan T Anthony Mr Little Tony Mr Liuzzi Paul Mr Lucas Kenneth Mr Lucey Mary Frances Dr Lucey Michael Mr Lynch Bill Mr Lynch Kate Mrs Lynch K Mrs Lysaght Austin & Patricia Lisney & Son

MacCarthy Joan Ms MacGabhann Cathal Mr MacGowan WAL Prof MacHale Carmel Ms MacInemey John F Mr Mack Margaret Mrs Macken Tom Mr & Mrs Macken Vonie Mrs MacMahon Rosemary Mrs MacMahon Tom Mr MacMahon Lucy Ms Magee Denis Mr Magennis Yvonne Mrs Magnier Paul Dr Maguire A P Ms Maguire Mollie Ms Maher Marie Mrs Mangan David G Mr Martin Brendan Mr Masterson James B Dr Matthews Brian Mr McAleer Maeve Ms McAlester Eddie Mr McAvinchey M G Dr

Mc Brinn Catherine Mrs McCabe RP Dr McCann Frank Mr McCarthy Sheelagh Ms McCarthy Sheila Ms McCaul Kathleen Ms McCaw G A Mr McCormack Philomena Ms McCormack James J Mr McConnell Sheila Mrs McCrone Angela Ms McCullagh Anne Ms McDevitt Anne Miss McDowell John L Mr McElwain John L Mr McEntee Nolan Mary Frances Ms McFadyen Eileen Ms McGarry John Mr McGee James Mr McGeown Elizabeth Ms McGonagle Pat Mr McGrane Tony Mr McGrath John G Mr McGrath PC Seamus Mr McGuckian Padraig Mr McGuinn Dermot O Mr McGuinness Kevin Mr McGuirk Josephine Ms McHenry Monica Ms McKenna Patricia Ms McKenna Justin Mr McKeown Thomas Mr McKinley Joseph Mr McLaughlin Kyran Mr McLoughlin Kevin I Mr McLoughlin Ann J Ms McMahon David I Mr McMahon Larry Mr McMurry TBH Dr McNamara Clare Ms McNaughton Iim Mr McNulty Sheila Ms Meade Kevin Mr Meade Philip Mr Merrey Geoffrey M Mr Merry Kay Ms Millar, MICE James S Mr Milofsky B Mrs Milofsky Frank Mr Moe Helen A Mrs Molloy Una Mrs Moloney Michael Mr Molony Ronan Mr Monaghan Paul Mr Moore Paul D Mr Moran Desmond Mr Moran Margaret Ms Moran Desmond Mr Moroney Michael Mr Morris-Lynch Deirdre Ms Mortimer Marie Ms

Moss Eileen Mrs

Movlan B A Mr Moynihan John Mr Mulcahy Aileen Mrs Mulcahy Margaret Ms Mulcahy Helen Ms Mulcair Pamela Ms Mullally Anne Ms Murakami Ethna Ms Murphy David Mr Murphy Daniel Mr Murphy John Fr Murphy Gerard Mr Murphy William Mr Murphy B I Ms Murray Austin C Mr Murray F Ms Murray Grace Ms Murray John Mr

Nagle J C Mr Neill T V Mr New Mary Ms Neligan David Mr Nolan Ann Ms Nolan Brendan Mr Nolan Doreen Dr Nolan Frances Mrs Nolan Marie Mrs Norton Tom Mr Nugent Michael Mr

Ó Broin Gearoid Mr Ó Lonargáin Liam Mr O'Brien Eoin Mr O'Brien F X Dr O'Brien Tony Mr O'Brien Jacqueline M Miss O'Brien I Kenneth Mr O'Brien John W Mr O'Carroll Gerard M Mr O'Carroll Maureen Miss O'Ceochain Gearoid An tÁth O'Connell Violet Ms O'Connor Dermot Mrs O'Connor John Erwin Dr O'Connor Deron Mrs O'Connor Linda Ms O'Connor Nuala Ms O'Doherty Cathal Joseph Mr O'Doherty Eamonn Mr O'Donnell John Mr O'Donnell Andrew Mr O'Donnell Mary Ms O'Donovan Emily Mrs O'Donovan Peter Mr O'Driscoll Thomas A Mr O'Farrell James Mr O'Gorman Pauline Ms O'Hagan Liam Mr O'Hara Patricia Ms

O'Hara Rosalind Mrs.

O'Hare Anne Ms O'Keeffe Angela Ms O'Leary Barbara Mrs O'Leary Margaret Ms O'Loan Patricia M. Ms O'Loughlin-Kennedy Katherine Ms O'Mahony M A Mr O'Mahony G A Mr O'Meara Ioan Ms O'Meara William Mr O'Neill Ann Ms O'Neill Desmond Mr O'Neill Cathy Ms O'Quigley John Mr O'Reilly Anne-Marie Ms O'Reilly Charles Mr O'Reilly Libby Ms O'Reilly Marie Ms O'Riada Padraic Mr O'Riordan Eamonn Mr O'Shea Mary Ms O'Sullivan Dermot Mr

Palmer Marion Ms Parlon Patrick Mr Pearse Geraldine M Ms Pearson Detta Mrs Peirce Dermot Mr Phelan William Mr Pigot D R Mr Pollmeier Ranka Mrs Poole Fiona Ms Potter D J Mrs Potter Donald J Mr Powell Malachy Dr Power B J Mr Power Maire Ms Power Laurence Anthony Mr Prendergast J F K Mr Pyper Gordon Mr

Quigley J A Mr Quigley Kathleen Ms Quinn Mary Mrs Quinn Paula Mrs Quinn Pearl Ms

Read P I Mr
Redmond Maire Ms
Reid Alan Mr
Reid James Mr
Reihill Ann Ms
Rennison H H Mr
Reynolds Brid Ms
Reynolds Valerie Mrs
Robinson, FRCSI Derek Dr
Rountree John Dr
Ruane James J Dr
Ryan Desmond M Mr
Ryan Michael A Mr
Ryan Richie Mr
Ryan Sean Mr & Mrs

GAIETY ENTERTAINMENTS LTD.

Chairman: Gerry O'Reilly Bar Supervisor: Managing Director: Aileen Connor Cellarman: General Manager: Eileen O'Reilly Ushers: House Manager: Yvonne Sullivan Admin, Assistant Niamh Martin Kiosk: Accounts: Anne King Bars: Box Office Manager: Alan McOuillan Box Office Supervisor: Jackie McCormack Box Office: Liz Moloney Bars/ Susan O'Brien Usher | ettes Sharon Coughlan

Production Manager:
Chief Electrician:
Asst Electrian:
Megan Sheppard
George McFall
Stage Crew:
Paul Grimes
Peter Boyle
Stage Door:
Eric Boles
Brian Power
Martin Keleghan
Megan Sheppard
George McFall
Paul Grimes
Peter Boyle
Michael McElhinney

Michael McElhin
Tony Early
James Fitzgerald

r Supervisor:

Illarman:

hers:

Eddie King
Jimmy Kelly

psk:

Joan Boles
Phyllis Rigney

May Benton

May Benton

May Benton

May Benton

May Benton

Liz Fogarty
Marie Murphy
Maureen Rooney
Mary Vickers
Liza Mulligan
Tom Whelan
Liam Maloney
Garret Gill
Paul Curran
Paul Ryan
Ann Callen

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit or party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

Scallan S P Mr Scanlan J O Professor Schnittger Charlotte Ms Shanik Gregor Prof Shannon Thomas Rev Sheehan John M Mr Sheehy Jacqueline Ms Sheridan Gerry A Mr Sherry Mark Mr Sherry Liam Mr Shorev Raman Dr Smith Marie Ms Smith Paul G Mr Smyth Alice Ms Smyth James J Mr Smyth Robert Rudd Mr Smyth James D Mr Smyth Philip Mr Smyth W J Mr Smyth Elizabeth Mrs Soese Diana Elizabeth Ms Spellman Michael Mr Stacey Thomas Mr Stahl Cecilia Ms Staveley Joan Ms Stein Edwin J Mr Stokes E T Ms Sullivan Brian Mr

Tanham J Noel Mr Tarpey Patricia Ms Taylor, TD Mervyn Mr Tedders John Dr Tempany Marie Ms Tennyson Geraldine Ms Thompson Frank Mr Tierney Daniel P N Mr Tierney Mary Mrs Tierney Martin Mr Tighe Shay Mr Tittel Dermot Dr Tobin Kieran Mr Tormay Patrick F Mr Torsney John Mr Towers Robert P Dr Travnor Celine Ms Trov E M Dr Tuomey Laurence J Mr Turpin James Mr Twohig Sheila Ms Tynan Ines Ms

Valentine Hubert Mr Vokach-Brodsky Helen M Dr

Wall Mary Ms Wall William Mr Wallace Lesley Mrs Wallace Colette Ms Walmsley J A Mr Walsh Ann Ms Walsh Aileen Ms Walsh Bernadette Mrs Walsh Charles Mr Walsh Kevin Mr Walsh Maureen Ms Walsh Marie Ms Walsh Nolie Ms Walsh Susan Ms Walsh Thomas Mr Walsh PC, Kevin G Mr Walshe Winifride Ms Walton Patrick Mr Ward Evelvn Ms Ward J Dermot Mr Warren-Darley Mary Ms Webb Elizabeth Ms Webb Valerie Ms Westby Ann Mrs Westby Alan Mr Whateley William Mr Whelan John A Mr White G John Mr White James Mr & Mrs White Therese Dr Whooley Shirley Mrs Wickham Richard Mr Wood Christopher Mr Wright J F Mr Wyse Barry Mr

Young William A Mr

Now that you are at the Opera, why not become a Patron of



£50 a year gives you . . .

- priority booking for opera seasons
- priority booking for all DGOS Opera Ireland concerts
- Opera lectures
- listing on Patron's board and in programmes
- · priority on international opera tours

There are over 800 Patron Members of DGOS Opera Ireland

The annual subscriptions form a major part of the company's funding, without which it would be virtually impossible to continue.

PLEASE HELP TO KEEP OPERA ALIVE IN DUBLIN









WIRELESS COMMUNICATIONS

IN-HOUSE PAGING SYSTEMS

Factories, Offices, Hotels, Hospitals, Schools, Etc

VOICE AND DISPLAY PAGING

4 Line Display Pager 80 Letter Screen Built In Clock 40 Message Memory

Advisor

0110

PEOPLE FINDER PAGING SYSTEMS IDEAL FOR TELEPHONE CONNECTION

WRIST WATCH PAGER



The National Paging System

EIRPAGE



Nationwide Paging Agents Nationwide Dealer Network Wherever You Are, We Are Near Professional and Competitive Service

Need Advice?... Call 426711

Swords Road, Santry Village, Dublin 9

Of the 11,000 people who work with Bank of Ireland, this woman is the most important.



If you're doing business with Bank of Ireland, the most important Bank employee to you is the one you're dealing with at that moment.

It may be the woman on the left. Or the man who works at the desk next to her. It might be someone arranging pesetas for your Spanish holiday, someone helping you to buy a home, or someone assisting you in the financing of an overseas business deal.

Or it might be any of our 11,000 other employees. It all depends on how we can help you.

But no matter who you're dealing with, you can be certain that, at that moment, you'll be receiving the best possible attention.

And you can also be certain, to that Bank of Ireland employee, you are the most important of our million customers.

Bank of Ireland



Helping to make things happen.



The £700 million car

The brief: "Take the time you want, the money you need—and build the world's most advanced car."

The answer: After seven years and £700m, the new BMW 7 Series. A luxury car so advanced, it will take other car manufacturers years to catch up.

